CHAPTER 14

Borrowed Chords

BORROWED CHORDS

Chords in a major key may be borrowed from the parallel minor and chords in a minor key may be borrowed from the parallel major. Continuous use of borrowed chords may effect a modulation to the parallel key.

BORROWED FROM MINOR

When writing in a major key, the following chords may be borrowed from the parallel minor:

Supertonic ($min^{7(\flat 5)}$)

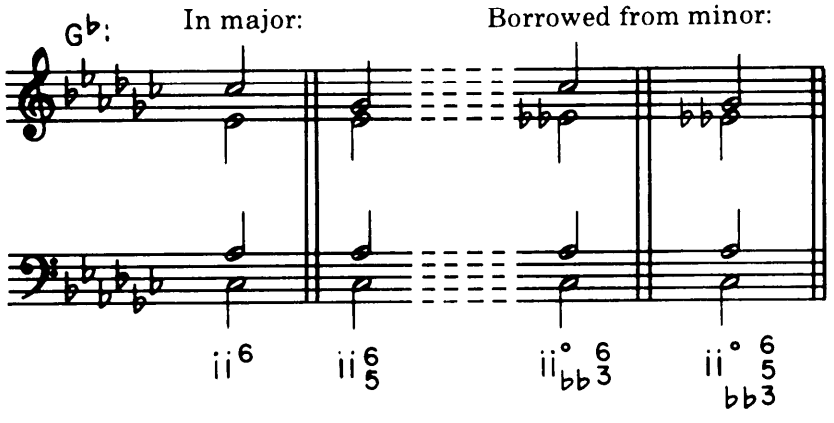

FIGURE 14.1. The Borrowed Supertonic from Minor

Leading tone seventh (dim^7)

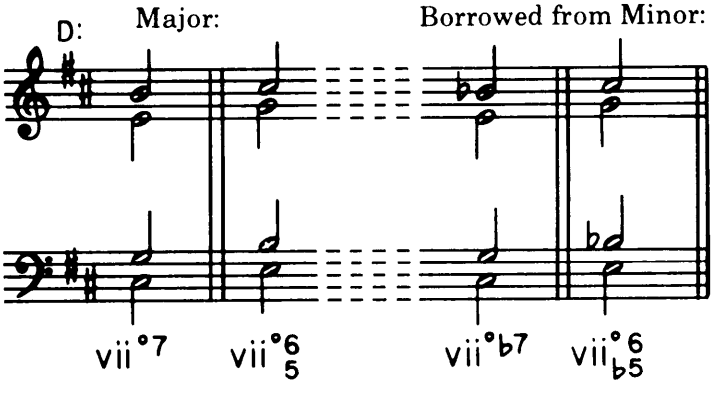

FIGURE 14.2. The Borrowed Leading Tone Seventh

Subdominant (min) in a Plagal cadence

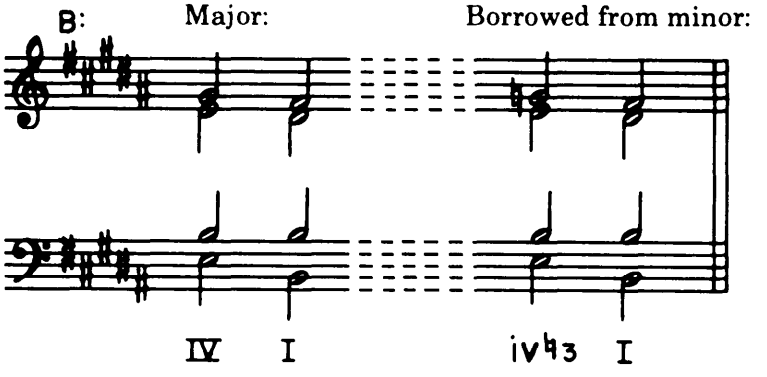

FIGURE 14.3. The Borrowed Subdominant in a Plagal Cadence

Extensions on the dominant chord (♭9-♭13)

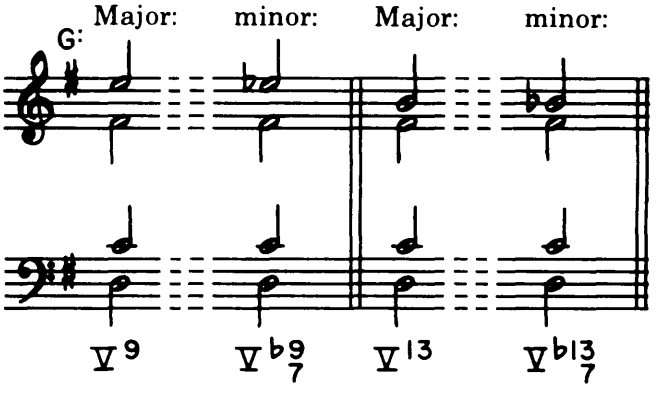

FIGURE 14.4. Borrowed Extensions on the Dominant

Submediant (Maj)

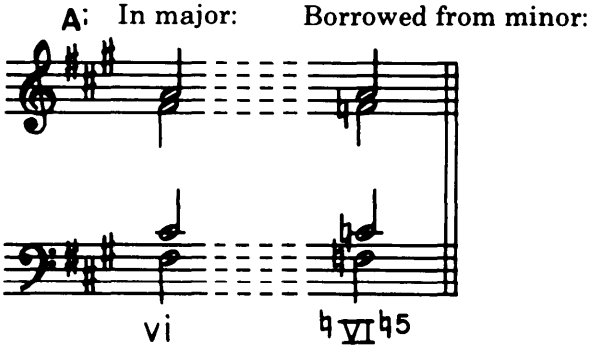

FIGURE 14.5. The Borrowed Submediant

Non-harmonic tones occurring with borrowed chords must be borrowed from the parallel minor.

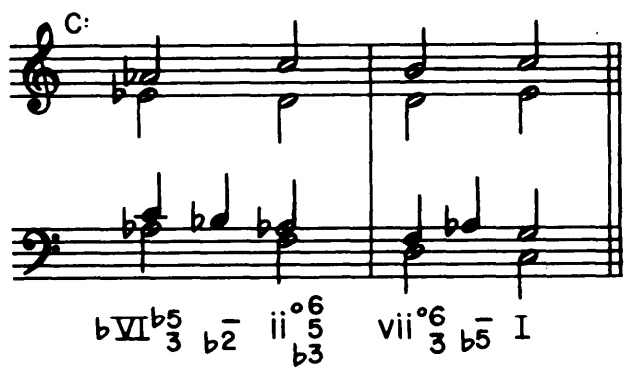

FIGURE 14.6. Non-harmonic Tones Used with Borrowed Chords

Overuse of borrowed chords and accompanying non-harmonics should be avoided as modulation may occur.

BORROWED FROM MAJOR

When writing in a minor key, the following chords may be borrowed from the parallel major:

Dominant (maj.) and Dominant Seventh

Leading tone triad (dim.)

Picardy third on tonic chord (maj.)

Supertonic chord (min.) when harmonizing the raised sixth scale degree in ascending form of melodic minor scale.

Non-harmonic tones occurring with borrowed chords must be borrowed from the parallel major.